

# Missa in honorem SS<sup>mae</sup> Trinitatis

(179) 1

für 4 Singstimmen, 2 Violinen, 2 Oboen, 4 Trompeten,  
Pauken, Bass und Orgel

Mozart's Werke.

von

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Serie 1. N<sup>o</sup> 5.

Köch. Verz. N<sup>o</sup> 167.

## Kyrie.

Componirt im Juni 1773 in Salzburg.

**Allegro.**

Oboi.

Trombe in C.

Trombe rip. in C.

Timpani in C.G.

Violino I.

Violino II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

**Allegro.**

Ky - ri - e e - lei - son, e - lei - son, e - lei -

Ky - ri - e e - lei - son, e - lei - son, e - lei - son, Ky - ri - e

Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e

**Allegro.**



SON.

SON.

6 7 6 7 3# 5 3# 3 3 3# 3 3 3 3 7 7 7 7 6 6 6 7 4 5 3#

The musical score is for a Kyrie eleison. It begins with a piano introduction in G major, 4/4 time, consisting of 16 measures. The introduction features a complex piano accompaniment with sixteenth-note patterns in the right hand and sustained chords in the left hand. The vocal parts enter in the 17th measure with the text "Kyrie eleison". The Soprano part has a melodic line with a high note on "ei". The Alto, Tenor, and Bass parts have a more rhythmic, chordal accompaniment. The score continues with several more measures of the "Kyrie eleison" text, with the piano accompaniment providing a steady harmonic background.

son, Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e e -  
 Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e -  
 lei - son, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, e -  
 lei - son, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e,

5 4 - 3# - 6 7 3# 7 7 7 7 7 6 5 4 - 6 6 - 3# 7# -

lei - son. Chri - ste, Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son.  
 lei - son. Chri - ste, Chri - ste  
 lei - son. Chri - ste, Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son.  
 Chri - ste e - lei - son, Chri - ste e - lei - son.

5 4 - 3# - 5 6 3# 6b 7b 6 4b 6 5b 5b 6 3b 4 - 5b 4 3 5



Ky - ri - e e - lei - son, e - lei - son, e - lei - son, Ky - ri - e e -  
 Ky - ri - e e - lei - son, e - lei - son, e - lei - son, Ky - ri - e e - lei -  
 Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -  
 5 6 6 6 7 6 6 7 6 5 5 5

lei - son, Ky - ri - e e - lei - son, e - lei - son, e - lei -  
 lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,  
 son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e -  
 lei - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - son, e - lei -  
 5 5 6 6 6 5 7 2 6 9 8 7 3 5

son, Ky - ri - e e - lei - son, Ky - ri - e e -

lei - son, e - lei - son, e - lei - son, Ky - ri - e e -

son, e - lei - son,

lei - son, e - lei - son, e - lei - son, e - lei - son.

lei - son, e - lei - son, e - lei - son.

6 6 7 6 7 6 6 6 5 3 6 6 7 6 5 3

# Gloria.

(185) 7

(Allegro.)

Oboi. *a 2.*

Trombe in C.

Trombe rip. in C.

Timpani in C.G.

Violino I.

Violino II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

Et in ter - ra

Et in ter - ra

(Allegro.)

pax - ho - mi - ni - bus bo - nae vo-lun-ta - tis, bo - nae vo-lun - ta - tis; lau - da - mus te, be-ne -

bo - nae

pax - ho - mi - ni - bus bo - nae vo-lun-ta - tis, bo - nae vo-lun - ta - tis; lau - da - mus te, be-ne -

bo - nae

di - ci - mus te, a do - ra - - mus te, glo - ri - fi - ca - - mus te; gra - ti - as, gra - ti - as

di - ci - mus te, a do - ra - - mus te, glo - ri - fi - ca - - mus te; gra - ti - as, gra - ti - as

a - gi - mus ti - bi pro - pter magnam glo - ri - am tu - - am.

a - gi - mus ti - bi pro - pter magnam glo - ri - am tu - - am.

Do - mi-ne De - us Rex coe - le - stis, De - us Pa - ter o - mni - po -

Do - mi-ne De - us Rex coe - le - stis, De - us Pa - ter o - mni - po -

Rex coe - le - stis, De - us Pa - ter o - mni - po -

3# 4 6 6 6 3# 4 6 6 6 5 4 3#

tens; Do - mi-ne Fi - li u - ni - ge - ni-te, Je - su, Je-su Chri - ste.

tens; Do - mi-ne Fi - li u - ni - ge - ni-te, Je - su, Je-su Chri - ste.

6 5 6 5 7 6 5# 6 6 5#

Do - mi - ne De - us, a - gnus De - i, Fi - li - us Pa - tris.

Do - mi - ne De - us,

Do - mi - ne De - us, a - gnus De - i, Fi - li - us, Fi - li - us Pa - tris.

Do - mi - ne De - us,

# 6 4 2 6 # 4 2 6 4 6 4 6 7 6 5 #

Qui tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis. Qui

mi - se - re - re no - bis. Qui

Qui tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - se - re - re no - bis. Qui

senza Organo coll'Organo senza Organo

6 5 4 3#



tol - lis pec-ca-ta mun - di, sus-ci-pe, sus-ci-pe de - pre-ca-ti - o - nem no - stram. Qui

colf Organo

7b 6<sup>b</sup> 6b 6<sup>b</sup> 6 5 4 - 3 -

se-des ad dex-te-ram, ad dex-te-ram Patris, mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

se-des ad dex-te-ram, ad dex-te-ram Patris, mi-se-re-re, mi-se-re-re no-bis.

mi-se-re-re, mi-se-re-re,

senza Organo

4 6 6 6 5 4 3

*a 2.*

Quo - ni - am tu so - lus, tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus al -

Quo - ni - am tu so - lus, tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus al -

*f*

*coll'Organo* 6 4 6 6 4 6 6 6 5 6 6 6

*a 2.*

tis - si - mus, Je - su Chri - ste, Je - su, Je - su Chri - ste. Cum san - cto

tis - si - mus, Je - su Chri - ste, Je - su, Je - su Chri - ste.

6 5 6 4 3 6 5 4 2 6 5 4 6 6 4 6 6 4 6 6 6 7 5

Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men, a - - - men; cum san - cto  
 Cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men, a - - -  
 Cum san - cto Spi - ri - tu in

6 7 6 6 5 6 6 6 6 7b 6 7b 6 5 2 6 6 7  
 5 4 3 4 3b 3b 4 3#

6 6 6 5 6 6 3b 7b 6 6 7 6 6 4 6 6 6 4 7 6 5  
 4 3 4 4 4 4 4 2

a2.

cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men, a - men; cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men; cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris; cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris;

4 6 6 2 6 4 7b - 6 6 6 6 6 4b 5 4b 5 7 6 5 4 2 3b 2b 3b 6 2 3 2 3 3 6 5 2

a2.

men, a - men, a - men, a - men, a - men; Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men; cum san - cto Spi - ri - tu in glo - ri - a De - i

5 3 6 6 6 6 3# 6 7 6 6 3# 6 7 6 6 6 4 7b 6 4 6 6 7 4

a 2.

men, a - men, a - men, a - men; cum san - cto

Pa - tris, a - men;

men, a - men; cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,

men, a - men, a - men, a - men;

Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men; cum san - cto Spi - ri - tu in

cum san - cto Spi - ri - tu in glo - ri - a De - i Pa -

7 6 6 3 3 6 7 6 6 6 7 4 2

a2.

a2.

a - - men, a - - men, a - - men, a - men, a - men, a - - men.

cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - - tris, a - men, a - men, a - - men.

glo - ri - a De - i Pa - - tris, a - - men, a - - men, a - men, a - men, a - - men.

tris,

6 7 6 5 6 5 7 6 6 5 3 6 5b

## Credo.

Allegro.

Oboi.

Trombe in C.

Trombe rip. in C.

Timpani in C.G.

Violino I.

Violino II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - rae,

Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - rae,

vi - si -

Allegro.

6 7 4 6 6 6 7 4 6 6 6 5

tasto solo



*p* *f*

vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um. Et in u - num

vi - si - bi - li - um et in - vi - si - bi - li - um.

*p* *f* vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um. Et in

bi - li - um et in - vi - si - bi - li - um.

Do - mi - num, Je - sum Chri - stum, Fi - li - um De - i u - ni -

*f* Et in u - num Do - mi - num, Je - sum Chri - stum, Fi - li - um u - ni -

u - num Do - mi - num, Je - sum Chri - stum, Fi - li - um De - i u - ni -

*f* Et in u - num Do - mi - num, Je - sum, Fi - li - um De - i u - ni -

W.A.M. 167.

ge - ni - tum, et ex Pa - tre na - - tum an - - te o - mni - a sae - - cu - la,

ge - ni - tum, an - - te

ge - ni - tum, et ex Pa - tre na - - tum an - - te o - mni - a sae - - cu - la,

ge - ni - tum, an - - te

Figured bass: 6 4, 5 3#, 6 5, 6 5, 4 2, 7 3#, 6 5 #, 6 5 #

De - - um de De - - o, lu - - men de lu - - mi - ne, De - - um

De - - um de De - - o, lu - - men de lu - - mi - ne, De - - um

Figured bass: 6 5, 3#, 5b, 6b 4 2, 6 5, 4 2

ve - rum de De - o ve - ro, ge - ni - tum, non  
ge - ni -

ve - rum de De - o ve - ro,

6 5 4 2 6 6

fa - ctum, ge - nitum, non fa.ctum, con - sub - stan - ti - a - lem  
tum, non fa - ctum, non fa.ctum, con - sub - stan - ti - a - lem  
ge - ni - tum, non fa - ctum, non fa.ctum, con - sub - stan - ti - a - lem  
ge - nitum, non fa.ctum, con - sub - stan - ti - a - lem

6 4 3 6 4 2 6 6 5b 7b

Pa-tri, per quem o-mni-a, per quem o-mni-a fa-cta sunt; qui pro-pter, pro-pter nos

Pa-tri, per quem o-mni-a fa-cta sunt;

Pa-tri, per quem o-mni-a fa-cta sunt; qui pro-pter, pro-pter nos

Pa-tri, per quem o-mni-a fa-cta sunt;

7 5 5 4 6 6 6 6 5 6 6 7 4 6 6 6 7 4

4 3 3 2 5 4 3

ho-mi-nes et propter no-stram sa-lu-tem de-scen-dit de coe-lis, de coe-lis de-

de-scen-

ho-mi-nes et propter no-stram sa-lu-tem de-scen-dit de coe-lis, de coe-lis de-

de-scen-dit,

tasto solo

6 6 6 7 4 6 6 6 5

2

se - en - dit, de - se - en - dit, de - se - en - dit, de - se - en - dit de coe - lis, de - se - en - dit,

se - en - dit, de - se - en - dit, de - se - en - dit, de - se - en - dit de coe - lis, de - se - en - dit,

4 6 6 4 6 6 4 6 5 8 7 5 5 6 4 6

2 2 2 2 5 3 2

## Adagio.

de - se - en - dit, de - se - en - dit, de - se - en - dit de coe - lis, de coe - lis. Et in car - na -

de - se - en - dit, de - se - en - dit, de - se - en - dit de coe - lis, de coe - lis. Et in car -

6 4 6 6 6 7 6 5 5 4 3 4 3

2 2 2 2 5 3 2

Adagio.

Musical score for the first system. The piano accompaniment (p) is in the upper staves. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics:

- tus est de Spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne, et  
 na-tus est de Spi-ri-tu san-cto  
 - tus est de Spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne, et  
 na-tus est de Spi-ri-tu san-cto

Fingerings: 6b 5 3b 7 6 5 3#

Musical score for the second system. The piano accompaniment (f) is in the upper staves. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics:

ho-mo fa-ctus est. Pas-sus  
 ho-mo fa-ctus est. Sub Pon-ti-o, Pon-ti-o Pi-la-  
 Cru-ci-fi-xus e-ti-am pro no-bis, sub

Fingerings: 4 2b 3# 4 6b 3# 4 6 3#



Pas - - sus et se - - pul - tus est, et se - pul - - tus  
 et se - pul - tus est, pas - - sus et se - pul - - tus  
 - - - - - to pas - - - - - sus et se - pul - tus  
 Pon - ti - o Pi - la - - to pas - sus et se - pul - tus est, et se - pul - - tus

3<sup>b</sup> 5<sup>b</sup> 3<sup>b</sup> 7 3<sup>#</sup> 5<sup>#</sup> 5 3<sup>#</sup> 6<sup>b</sup> 3<sup>#</sup> 4<sup>#</sup> 6<sup>b</sup> 3<sup>#</sup> 4<sup>#</sup> 6 3<sup>b</sup> 5 4 3<sup>#</sup>

## Allegro.

est. Et re - sur - re - xit ter - ti - a di - e se -  
 est. Et re - sur - re - xit ter - ti - a di - e se -  
 est. Et re - sur - re - xit ter - ti - a di - e se -  
 est.

3<sup>#</sup> 6 5 6 5

## Allegro.

cun - dum scri - ptu - ras, et a - scen - dit, a -  
 et a - scen - dit,  
 cun - dum scri - ptu - ras, et a - scen - dit, a -  
 et a -

6 6 4 6 13 6 4 3

scen - dit in coelum, se - det, se - det ad dex - te - ram Pa - tris; et i - terum ven -  
 scen - dit in coelum, se - det, se - det ad dex - te - ram Pa - tris; et i - terum ven -  
 scen - dit in coelum,

6 6 7 6 5 3#

tu - - rusest, et i - - te.rum ven - tu - - rusest cum glo - - ri.a, cum glo - ri.a ju - di - ca.re

tu - - rusest, et i - - te.rum ven - tu - - rusest cum glo - - ri.a, cum glo - ri.a ju - di - ca.re

6 5 3# 3# 6 5 3# 4 6 6 6 5#

vi - vos, vi - vos et mor - - tu - os, cu - - jus

vi - vos, vi - vos et mor - - tu - os, cu - - jus

tasto solo

6b 4 7b 6 3#

re - gni non e - rit fi - nis, non e - rit, non e - rit, non e - rit, non

re - gni non e - rit fi - nis, non e - rit, non e - rit, non e - rit, non

4 6 6 6 5 4 2 6 6 4 2 6 6 4 6

e - rit fi - nis, non, non, non e - rit fi - nis.

e - rit fi - nis, non, non, non e - rit fi - nis.

6 5 4 2 6 6 4 2 6 6 4 2 6 5 6 6 3 4 5



Et in Spi-ri-tum san-ctum, Do-mi-num, et vi-vi-fi-  
 et vi-vi-fi-  
 Et in Spi-ri-tum san-ctum, Do-mi-num, et vi-vi-fi-  
 et vi-vi-fi-

5 6 7 6 6 5 6 6 6 6 6 6 3 3 6 3 3 9 8 7  
 3 4 5 4 3 4

can-tem, et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-  
 can-tem, et vi-vi-fi-can-tem, qui ex Pa-tre  
 can-tem, et vi-vi-fi-can-tem, qui ex Pa-tre  
 can-tem, et vi-vi-fi-can-tem, qui ex Pa-

7 5 7 6 5 6 6 5 6 3# 6  
 4 3 4 3 6 6



o - que pro - ce - dit, qui ex Pa - tre Fi - li - o - que pro - ce - dit;

Fi - li - o - que,

Fi - li - o - que, qui ex Pa - tre Fi - li - o - que pro - ce - dit;

- - - tre,

7 6 8 7 5 6 5 6 6 4 6 6 5 3 3 3 3

3# 4 5 3 5 6 2 4 4 3#

qui cum Pa - tre et Fi - li - o

qui cum Pa - tre et Fi - li - o

qui cum Pa - tre et Fi - li - o

9 8 7 6 6 6 7 3# 6 6 6 4 6 6 6 4 6

# 5 5 3# 4 2 4 2 6

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for piano and voice. The piano part is in the upper staves, and the vocal part is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Latin: 'si-mul ad-o-ra-tur et con-glo-ri-fi-ca-tur; qui lo-cu-tus est per pro-'. The piano part features a prominent melodic line in the right hand, often marked with a forte (f) dynamic. The vocal part consists of a single melodic line. The score is presented in a clear, professional layout with standard musical notation and Latin lyrics.

phe-tas; qui cum Pa-tre, cum Pa-tre et Fi-li-o  
 phe-tas; qui cum Pa-tre, cum Pa-tre et Fi-li-o

si - mul, si - mul a - do - ra - tur. et con - glo - ri - fi - ca - tur,

si - mul, si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur,

et con - glo - ri - fi - ca - tur,

3 3 3 3 3 7 6 7 8 6 3 3 3 3 3 7 6 5 6 6 6 6

qui lo - cu - tus est per pro - phe - tas, qui lo - cu - tus est per pro -

qui lo - cu - tus est

qui lo - cu - tus est per pro - phe - tas, qui lo - cu - tus est per pro -

qui lo - cu - tus est, qui lo - cu - tus est per pro -

5 6 6 7 6 6 5 5 6 7 6 7

phe - - - - - tas.

phe - - - - - tas.

phe - - - - - tas.

6/4 5/3 3 3 6 3 3 9 8 7 3 3 6 3 3 9 8 7 6

6/4 7 6/4 5/3 6/4 6/5 6 6/4 5/3

Allegro.

Oboi.

Trombe in C.

Trombe rip. in C.

Timpani in C. G.

Violino I.

Violino II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

Et u - nam san - ctam ca - tho - li - cam et a - po -

Allegro.<sup>6</sup> 6 7 4 6 6 6 7 4 6 7 3# 6 3b 7 4 2

sto - licam ec - cle - si - am. Con - fi - teor u - num ba -

sto - licam ec - cle - si - am. Con - fi - teor u - num ba -

6 6 6 3b 7 4 6 6 5 6 5

ptis - ma in re - - mis - si - o - nem pec - ca - to - rum. Et ex - -

ptis - ma in re - - mis - si - o - nem pec - ca - to - rum. Et

6 5 6 5 5 4 6 6 6 5

**Adagio.**

spe - - - - - eto re - sur - re - cti - - onem mortu - o - rum.

ex - - - spe - - eto re - sur - re - cti - - onem mortu - o - rum.

Et ex - - - spe - - eto re - sur - re - cti - - onem mortu - o - rum.

Et ex - - - spe - - eto re - sur - re - cti - - onem mortu - o - rum.

6 4 3 6 6 6 4 6 6

senza Organo  
**Adagio.**



Allegro.

Et vi - tam ventu - ri sae - cu - li, a - -

Et vi - tam ventu - ri sae - cu - li, a - - men,

coll'Organo  
Allegro.

Et vi - -

Et vi - - tam ventu - ri sae - - cu - li, a - - - - - men,

men, a - - - - - men, a - - - - - men,

a - - - - - men, a - - - - - men, a - - - - -

3 3 3 3 3 3 6 4 3 6 6 6 8 7 6 5 6 6 6 6 6 6 7 6 6

tam venturi sae - cu - li, a - - - - -  
 a - - - - - men, a - men, a - - - - -  
 a - - - - - men, a - men, a - men, a - - - - - men;  
 - - - - - men, a - - - - - men; et

6 6 6 6 3 3 3 3 3 3 6 6 6 6 6 7 4 3 7 9 7 4 3# 6  
 5 4 3

men, a - - - - - men, a - - - - - men, a - - - - - men;  
 - - - - - men, a - - - - - men; et vi - - - - - tam ven\_tu\_ri sae - cu - li, a - -  
 et vi - - - - - tam ven\_turi sae - cu - li, a - - - - - men,  
 vi - tam ven\_turi sae - - cu - li, a - - - - - men, a - - - - -

# 6 - 6 6 # 4 6 6 5 3# 4 6 4 6 6 5 4 3# 6 5

(215) 37

et vi - - tam ven\_tu\_ri sae - cu - li, et vi -  
men; et vi - - tam ven - tu - ri, ven\_turi saecu\_li,  
a - - - - - men; et vi - tam ven - tu - ri saecu\_li,  
men, a - - - - - men, a - - - - - men, a - - - - -

tam ven\_tu\_ri sae - cu - li, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -  
a - men, a - - - - - men, a - - - - - men, a - - - - - men;  
a - - - - - men, a - - - - - men; et  
men, a - - - - - men; et vi - - - - - tam ven\_tu\_ri sae - cu - li, a -

men; et

et vi - - - tam ven - tu - ri sae - cu - li,

vi - - - tam ven - tu - ri sae - cu - li, a - - - men, a - - - men, a - - -

- - - men, a - - - men, a - - - men, a - - -

6 4 5 # 9 6 6 4 5 # 6

vi - - - tam ven - tu - ri sae - cu - li, a - - - men, a - - - men, a - - -

et vi - - - tam ven - tu - ri sae - cu - li, a - - - men, a - - -

- - - men; et

- - - men, a - - - men, a - - - men, a - - -

5 4 3 4 6 5 6 5 5 4 3

men; et

men, a - men, a - men, a - men;

vi - tam ven - tu - ri sae - cu - li, a - men, a - men, a -

et vi - tam ven - tu - ri sae - cu - li,

6 7 6 5 6 5 3# 3# 6 6 7 6

a 2.

vi - tam ven - tu - ri sae - cu - li, a - men, a -

et vi - tam ven - tu - ri sae - cu - li,

men, a - men, a - men,

a - men; et vi - tam ven - tu - ri sae - cu - li, a -

2# 2# 6 6 4 5 3 3

a 2.  
 men, a - - - - - men, a - men, a - men, a -  
 et vi - - - - - tam ven - tu - ri sae - eu - li, a - men, a -  
 a - men, a - - - - - men, a - men, a - men, a -  
 - - - - - men, a - men, a - - - - -  
 9 7 7 5 3 3  
 \*  
 tasto solo

men, a - men, a - men, a - men, a - men, a - - - - - men, a - men,  
 - - - - - men, a - men, a - - - - - men, a - men,  
 men, a - men, a - men, a - men, a - men, a - - - - - men, a - men,  
 - - - - - men, a - men, a - - - - - men, a - men,  
 6 6 5 4 3 2 6 6



First system of a musical score, measures 1-8. The score is written for a piano and voices. The piano part features a complex, flowing melody with trills and slurs. The vocal parts enter in measure 3 with the word "amen". The bass line is a simple, steady accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

Measures 1-8. Key signature: one sharp (F#). Time signature: 4/4.

Vocal parts: a - men, a - men, a - - - men, a - men,

Piano accompaniment includes trills and slurs.

Figured bass: 6, 6, 6, 4/2, 6, 6, 6, 4, 5, 3, 4/2, 6, 6.

Second system of a musical score, measures 9-16. The piano part continues with a complex, flowing melody, featuring a forte (f) dynamic in measure 10. The vocal parts continue with "amen". The bass line remains a simple, steady accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

Measures 9-16. Key signature: one sharp (F#). Time signature: 4/4.

Vocal parts: a - men, a - men, a - - - men, a - - - -

Piano accompaniment includes trills and slurs.

Figured bass: 6, 6, 6, 4/2, 6, 6, 6, 4, 5, 3, 4/2, 6, 6.

Oboi. **Andante.**

**W.A.M.167.**

Musical score for "Gloria in excelsis Deo" by Franz Schubert, Op. 107. The score is for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The music is in 4/4 time and G major. The lyrics are in Latin: "Gloria in excelsis Deo. Coeli et terra pleni sunt gloria tua." The score includes dynamic markings such as "f" (forte) and "p" (piano), and articulation marks like slurs and accents. The piano part features a prominent arpeggiated figure in the right hand and a more rhythmic bass line. The vocal parts enter with a simple, homophonic setting of the text.

**Allegro.**

O\_sanna in excel - sis, osan\_na in excel - sis,  
o\_sanna in excel - sis, o\_san\_na in excel -

O\_sanna in excel - sis, osan\_na in excel - sis,  
o\_sanna in excel - sis; o\_san\_na in excel -

**Allegro.**

sis, o - san - na, o - san - na, o - san - na in excel-  
 sis, o - san - na, o - san - na, o - san - na in excel-

6 7 6 7 6 5 3# 6 5 3# 6 5 6

sis, o - san - na, o - san - na, o - san - na in excel-sis, in excel-sis.  
 sis, o - san - na, o - san - na, o - san - na in excel-sis, in excel-sis.

6 5 3# 6 5 3# 6 5 6



First system of musical notation. The piano part (top) includes dynamic markings *f*, *fp*, and *f*. The organ part (bottom) includes dynamic markings *p*, *fp*, and *f*. The figured bass line at the bottom contains the following figures: 3 3 3 3 3, 6 6 3 3 3 3 3, 6 6 4 6 7<sup>b</sup>, 9 8 6 6 5 4 3<sup>#</sup>, 6 6 7, 6 6 7, 6 6 7.

Second system of musical notation. The vocal parts (top) include the Latin lyrics: Be - ne - di - ctus, qui ve - nit, bene - di - ctus, qui ve - nit in no - mine Do - mi - ni. The organ part (bottom) includes dynamic markings *f* and *fp*. The figured bass line at the bottom contains the following figures: 6 6 6, 7 6 7, 6 6 6, 7 6 7, 6 5, 6 5, 9 7, 6 6.



bene\_dictus, qui venit, be - ne - di - ctus, qui  
 bene\_di-ctus, qui ve - nit, qui  
 bene\_dictus, qui venit, be - ne\_di-ctus, qui  
 bene\_di-ctus, qui ve - nit, qui

tasto solo

3 3 3 3 3 6 6 3 3 3 3 3 3 3 6 6

ve - nit in no - mine Do - mi - ni, be - ne - di - ctus,  
 ve - nit  
 ve - nit in no - mine Do - mi - ni, be - ne - di - ctus,  
 ve - nit

5# 6 6 4 7 3# 6 6 6

This musical score is for the hymn "Qui venit in nomine Domini." It is written for piano and two voices (Soprano and Alto). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, often beamed together. The vocal parts enter in the second measure with the lyrics "qui venit in nomine Domini." The score includes various musical notations such as slurs, ties, and dynamic markings like *tr.* (trill). The bottom of the page contains figured bass notation for the piano part.

Musical score for "Qui venit in nomine Domini." The score includes piano accompaniment and two vocal parts (Soprano and Alto). The lyrics are:

qui ve - nit in no - - - - mine Do - - - mi - ni.

The score is written in 4/4 time, with a key signature of one flat (B-flat major or D minor). The piano part features a rhythmic accompaniment with eighth and sixteenth notes, often beamed together. The vocal parts enter in the second measure with the lyrics "qui venit in nomine Domini." The score includes various musical notations such as slurs, ties, and dynamic markings like *tr.* (trill). The bottom of the page contains figured bass notation for the piano part.

The image shows a musical score for the piece "L'Espresso" by Debussy, featuring a piano and guitar arrangement. The score is divided into two main sections: a piano introduction and a guitar solo section.

**Piano Introduction:** The piano part begins with a series of chords and arpeggios in the right hand, while the left hand plays a steady eighth-note pattern. The tempo is marked "Allegretto" and the time signature is 3/4. The key signature has one flat (B-flat).

**Guitar Solo:** The guitar part enters with a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked "Allegretto" and the time signature is 3/4. The key signature has one flat (B-flat). The guitar solo section includes dynamic markings such as "fp" (fortissimo piano), "f" (forte), and "p" (piano).

**Dynamic Markings:** The score includes various dynamic markings to indicate the volume and intensity of the music. These include "fp" (fortissimo piano), "f" (forte), and "p" (piano).

**Performance Instructions:** The score includes performance instructions such as "tasto solo" (taste solo) and "piano" (piano).

*p* be-ne-di-ctus, qui venit, bene-dictus, qui

*p* be-ne-di-ctus, qui venit, bene-dictus, qui

*f* venit, be-ne-di-ctus, qui ve-nit in no-mi-ne Do-mi-ni,

*f* bene-dictus, qui ve-nit in no-mi-ne Do-mi-ni,

*f* venit, bene-dictus, qui ve-nit, qui ve-nit in no-mi-ne Do-mi-ni,

3 3 3 6 3    3 6 3 3 3 6 3    3 6    6    10 9 8 7 6    5    6 6 6    7 6 7

52    8 7 6 5 4    3

82.

he - ne - di - ctus, qui ve - nit in no - mine Do - mi - ni, be - ne -

he - ne - di - ctus, qui ve - nit in no - mine Do - mi - ni, be - ne -

6 6 6 7 6 7 6 6 9 7 6 6 6 7

di - ctus, qui ve - nit in no - mine Do - mi - ni.

qui ve - nit, qui ve - nit in no - mine Do - mi - ni.

di - ctus, qui ve - nit in no - mine Do - mi - ni.

qui ve - nit, qui ve - nit in no - mine Do - mi - ni.

6 6 6 7 6 6 5 6 4 5 3

Oboi.

Trombe in C.

Trombe rip.in C.

Timpani in C.G.

Violino I.

Violino II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

O\_sanna in ex\_cel - sis, o\_san\_na in ex\_cel - sis, o\_sanna in ex\_cel -

O\_sanna in ex\_cel - sis, o\_san\_na in ex\_cel - sis, o\_sanna in ex\_cel -

6 6 6 6 6 6 6 5 6 6 7 6 7 6 6 6 6 6 5

sis, o\_san\_na in ex\_cel - sis, o\_san - - na, o\_san - - na, o\_san - -

sis, o\_san\_na in ex\_cel - sis, o\_san - - na, o\_san - - na, o\_san - -

6 6 7 6 7 6 5 3# 6 5 3# 6 5

na in excel-sis, o-san-na, o-san-na, o-san-na in excel-sis, in excel-sis.

na in excel-sis, o-san-na, o-san-na, o-san-na in excel-sis, in excel-sis.

## Agnus Dei.

Adagio.

Oboi.

Trombe in C.

Trombe rip. in C.

Timpani in C.G.

Violino I.

Violino II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

Adagio.



A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mundi,  
 A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mundi,

Dynamics: *p*, *cresc.*, *f*, *p*.  
 Fingerings: 6 5, 6 5 4 3, 6.

mi - se - re - re, mi - se - re - re no - bis.  
 mi - se - re - re, mi - se - re - re no - bis.  
 mi - se - re - re, mi - se - re - re no - bis.

Dynamics: *p*, *f*.  
 Fingerings: 6 5, 6 5 4 3, 6.

Musical score for the first system. The piano accompaniment consists of two staves (treble and bass clef) with complex rhythmic patterns, including sixteenth and thirty-second notes. The vocal parts (Soprano, Alto, Tenor, and Bass) enter in the final measures of the system with the lyrics "A - gnus De - i, qui". The dynamics are marked *p* (piano).

Musical score for the second system. The piano accompaniment continues with similar rhythmic patterns. The vocal parts continue with the lyrics "tol - lis pec - ca - ta, pec - ca - ta mundi, a - gnus De - i, agnus". The dynamics are marked *f* (forte) for the vocal entries. The system concludes with figured bass notation: 4/2, 6, 8, 7# 4/3, 3#.

a\_gnus De - i, a\_gnus De - i, qui tollis pec - ca - ta mundi,  
 De - i, agnus De - i, qui tollis pec - ca - ta, pec - ca - ta mundi;

7 6 5 7 9 8 6 5 4 3

mi - se - re - re, mi - se - re - re, mi - se - re - re no - -  
 mi - se - re - re no - -  
 mi - se - re - re, mi - se - re - re, mi - se - re - re no - -  
 mi - se - re - re no - -

6 6 7 6 7 4 2 6 5 4 3

The first system of the musical score consists of two systems of staves. The top system has five staves: two for piano accompaniment (treble and bass clef) and three for vocal parts (soprano, alto, and bass clef). The piano part features a complex, flowing melody with many sixteenth and thirty-second notes. The vocal parts enter with the lyrics "bis. Agnus Dei, agnus Dei, qui". The bottom system also has five staves, with the piano part continuing its intricate texture and the vocal parts providing harmonic support.

The second system of the musical score continues the composition. It features the same piano accompaniment and vocal parts. The piano part maintains its complex, flowing texture. The vocal parts enter with the lyrics "tol - lis pec - ca - ta, pec - ca - ta mundi, do - na no - bis". The system concludes with a final chord and a fermata over the last note.

[illegible][illegible]

no - bis pa - - - - - cem,

- - - - - cem, do - - - - - na pa - - - - -

pa - - - - - cem,

.cem, do - na no - bis pa - - - - -

7# # 6 6 4 6 4 6 3 3

do - na no - bis pa - - - - - cem, pa - cem,

- - - - - cem, do - na no - bis pa - - - - - cem, pa - cem,

do - na no - bis pa - - - - - cem, do - na no - bis pa - cem,

- - - - - cem, do - na no - bis pa - cem,

# 6 6 5 6 5 6 5 3

do - na nobis pa - cem, do - na nobis pa - cem,

do - na nobis pa - cem, do - na nobis pa - cem,

6 7 6 5 3 6 7 6 5 3 6 7 7

do - na, do - na nobis pa - cem, do - na no - bis,

do - na, do - na nobis pa - cem, do - na no - bis,

6 7 7 6 5 4 3 6 7 7 6



do - na pa - - cem, do - na no - bis pa - - cem,

do - na pa - - cem, do - na no - bis pa - - cem,

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section marked 'Moderato'. The score is arranged for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features a prominent, flowing arpeggiated figure in the right hand, while the left hand provides a steady harmonic foundation. The vocal parts enter with a simple, homophonic melody. The lyrics are in Latin, and the score includes a variety of musical notations such as treble and bass clefs, time signatures (6/8, 4/2, 6/8, 6/8), and dynamic markings like 'p' (piano) and 'tr' (trill). The overall mood is serene and majestic, characteristic of Schubert's style.